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The Harmonising of Melodies.

BY
HENRY C. BANISTER.

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THE HARMONISING OF MELODIES.

*A TEXT-BOOK FOR STUDENTS
AND TEACHERS.*

. BY .
HENRY C. BANISTER.

LONDON:

Office of "MUSIC."
186, Wardour Street, W.

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CONTENTS.

	PAGE
CHAPTER I.—Introductory	I
„ II.—The Resources of Harmony ..	4
„ III.—Harmonising with Common Chords only. General principles ..	8
„ IV.—Couplets of Common Chords ..	14
„ V.—Plan ; Rhythmical Structure ; Phrases ; Cadences	21
„ VI.—Cadences in connection with modulation ; Melodies in the Minor Mode ; Continuity ; Congruity with words ..	25
„ VII.—Illustrations of Harmonising the same Melody in different ways with changed Mode	31
„ VIII.—Florid Melodies. Passing Notes ..	37
„ IX.—Florid Melodies ; Unessential Notes ; Different forms of Harmonising	43
„ X.—Pianoforte accompaniment to a Melody	46
„ XI.—Arpeggio accompaniment	54
„ XII.—Accidentals, and Chromatic pass- ing notes. A caution. Summary	61

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CHAPTER I.

Introductory.

THE harmonising of melodies is one of the most obvious, practical applications of the knowledge of chords and their treatment, which is generally termed the knowledge of Harmony. To have this knowledge, is, indeed, like knowing the meaning of a number of words; but unless there be also the ability to use the chords in harmonising a melody, the possessor of such knowledge will be in the position of one who cannot use the words that he knows, so as to construct a sentence. Therefore, while in the study of chords, which are reckoned from the bass, the early exercises will consist of basses to be “filled up,” as the phrase is, and the student learns what chords appertain to, or may be written on, the several notes of the scale, and what the progression of such several bass-notes should be, according to the chords used on them; a judicious teacher will also very soon exhibit the application of the knowledge so acquired by corresponding and graduated melodies, to be worked, harmonised, side by side with the basses, whether figured or unfigured. And not only so: such a teacher will, all along, impress on the pupil the importance and the manner of rendering continuous exercises melodious, so that mere

2 THE HARMONISING OF MELODIES.

grammatical correctness, without musicality, shall not be thought sufficient to aim at and to attain. Students often write R after an exercise that has been examined and dismissed, or passed, by the teacher; R is supposed to mean "right," but then "right" is, unfortunately, supposed to mean "not wrong" (see the writer's *Helpful Papers for Harmony Students*, XI.), a very negative and inadequate standard of perfection.

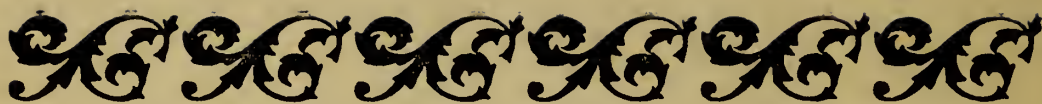
It is assumed, throughout this series of papers, that those who study them, and for whose benefit they are designed, have studied harmony; that is to say, have learnt about the chords used in music, and their treatment and context; the general principles of part-writing, cadences, passing notes, and the elements of modulation. These matters, therefore, will not be explained at length, but treated of incidentally, as being, in the main, familiar.

There is no department of work coming under the head of *theoretical*—or, more properly, practical based on theoretical knowledge—in which, more emphatically it must be born in mind that, the musical instinct is the faculty brought into play, and indispensably necessary, than this of harmonising melodies. When, as is often the case, a candidate at an examination, for instance, is utterly at a loss if a simple melody has to be harmonised—although harmony has been in a measure studied, and figured-bass work done—undoubtedly there may have been, probably has been, great defect in the training, by the omission from the *curriculum* of this very part of it. But with the musical faculty or instinct, there would not be this inability to attack the work; unless, indeed, the knowledge itself that has been, in a sense, acquired, together with the rules, especially prohibitive, prove a fetter, preventing or hindering the free play of the instinct. A certain instinct, with little musical knowledge, or none, serves many in moderately good stead in "vamping" a free part, bass or other, to a hymn tune, at church; or in playing a popular tune on the piano-

forte. Instruction such as that now to be offered, cannot supply the place of this instinct, if lacking; it can only draw it out, if dormant, or direct and regulate its exercise.

Moreover, one of the first elements of a good melody is that it be not only susceptible of good harmony, but more or less suggestive of its own harmony. Of course, this is not rigidly true; for a good melody may often be harmonised several ways, equally good, or nearly so. If anyone examines the harmonising of a good hymn tune in several different good books, the arrangements being by various competent musicians, this will be evident. The preference of one or other method will be largely a matter of individual taste. One may be smooth and vocal, adapted for congregational use, while another may be distinguished for power, or for variety, perhaps for adaptation rather to the use of the trained choir. One reason why melodies emanating from non-musicians—those not in any way acquainted with harmony principles—are often difficult, at one or more points, for an experienced musician to harmonise satisfactorily, is that the composer, or originator of the tune has not felt any harmony in conjunction with the melody. And on the other hand, many a popular melody, emanating from a non-musician, is agreeable because there has been an under-current of harmonic feeling, an instinct for harmony as well as melody, at work, however, unconsciously, during its initiation.

There is a converse to the same general principle just enunciated, namely, that a good harmony progression is, to one with the musical faculty, suggestive of melody. An illustration, not here commended, but adduced, is the well-known instance by Gounod, of a melodious passage for violin, spread over the beautiful series of diatonic harmonies in Bach's Prelude in No. 1 of *Das Wohltemperirte Klavier*.



CHAPTER II.

The Resources of Harmony.

IT may be useful to begin by directing the student's attention to the possible harmonisings of one note in the melody, irrespective of context: a simple matter, to one who has learnt all the chords, but with important bearings on the subject of these papers, and very suggestive of the resources of harmony. Take the note E in example 1. No less

I.

Musical notation for Example I, showing 18 numbered measures. The notation is in treble and bass clefs, with various accidentals (sharps, flats, naturals) and note values (half notes, quarter notes) illustrating different harmonizations of the note E. The measures are numbered 1 through 18. Measures 1-9 are in the first system, and measures 10-18 are in the second system. The notation includes various accidentals and note values, illustrating different harmonizations of the note E.

The musical notation displays two systems of chords, numbered 19 through 37. Each chord is represented by a pair of staves (treble and bass clef). The notes on the staves indicate the specific intervals and accidentals for each chord. For example, chord 19 is a triad on G major, while chord 37 is a triad on E major. The notation includes various accidentals such as sharps, flats, and double-sharps to represent different harmonic possibilities.

than thirty-seven chords are given in which that note may be the highest note. Most of these are uninverted chords, therefore there remain the inversions of these chords, giving an increased number of bass notes possible, and, of different chords on most of the existing bass notes. Thus, A sharp might be a bass note, with inversions of chords 20, 21, 22, or of chords 6, 7, 8. B sharp might be the bass note with first inversion of chord 24. F double-sharp might have the diminished 7th from chord 13. A in the bass might have the harmonies of chords 11, 12, 18, 19, 36, 37, etc.

Chords 2, 10, 32, 33, although they may appear as inversions of chords of the 7th on the note a 3rd below their respective bass notes, may also appear as instances of the chord known as the *added 6th*, in the keys of G major, G sharp minor, E minor, and E major, respectively. They are here inserted, therefore, although the more generally accepted view of the chord is that it is an inversion of the chord of the 11th. Similarly, chords 5 and 25 are here given, as being frequently considered as Augmented Triads on their respective bass notes; although they are now generally—by no means universally—regarded as last in-

6 THE HARMONISING OF MELODIES.

versions of chords of the 13th; chords 6, 7, 8, 34, 35, chords of the augmented 6th, are now-a-days accounted for as double-rooted chords, the root not being in the bass. But being such important chords, dignified with special names, *French*, *Italian*, *German*, they are here given.

Now a student may exclaim—It is all very well to say that all this illustrates “the resources of harmony,” but that which, to an equipped musician, constitutes “resources,” is, to me, an embarrassment; there is so much to choose from. To which the reply, for the time being, may well be—You will not, in any given case, have all this to choose from; but, in every case will be circumscribed, and so far guarded, by considerations of *key*, of *context*, and other matters. For it is surely needless to say that all these chords would not occur in one key, nor in one piece. In a piece in C, with scarcely any but the most transient, or, if more than transient, yet simple and natural modulations, chords 1, 2, 3, 4, 5, 11, 12, 14, 15, 16, 17, 18, 19, 23, 25, 26, 27, 28, 31, 32, might reasonably occur. And it is not difficult to see that modulations to other keys, a little less cognate, would be very practicable by means of some of these chords. The keys of C, G, F, D, A, E, B, all either minor or major, also C sharp minor and G sharp minor, are represented in the example, and this by means of chords in their integrity, irrespective of any use being made of the melody note as a suspension, or as a passing note.

But while, as was intimated in the first paper, it is to be assumed, in these papers, that those who study them “have learnt about the chords . . . and their treatment; . . . part-writing, cadences, passing notes, and the elements of modulation;” yet this will be assumed *progressively*, to meet the requirements of the student at his successive stages. So that, whereas the above array of chords, and the observations just made about some of them, may seem, and are, somewhat formidable, recondite, and advanced, such as to

pre-suppose an equipment which would render the student almost independent of the instruction that is to be offered ; yet the next paper will be adapted to a beginner, and the series will continue progressively, side by side with the student in an assumed course of study of the chords. Harmony and melody are twins, and should be loving companions ; and if regarded as brother and sister, should mutually aid, by the strength and the sweetness which each respectively can impart.

The somewhat advanced student, who knows about all the chords in the above example, might turn it into a very useful exercise, or budget of exercises, by writing a series of short phrases, each one to introduce, in proper context, one of the successive chords therein given. Many of them belong to several keys, and, according to the key determined on, so would the context vary. Let the student endeavour, however, to enter into the spirit of the present study, by making each phrase, not merely *correct*, as regards harmony, discords being prepared and resolved, and so on ; but also *melodious* as far as it goes.

Example II is given as a specimen in which two of the chords—Nos. 19 and 8 are introduced.





CHAPTER III.

Harmonising with Common Chords only. General Principles.

IT is possible to harmonise many a simple diatonic melody with Triads only; but as the object now in view is not to learn the elements of part-writing, as in the earliest exercises in a course of harmony-study, but is distinctly practical, and, except in such early exercises, a melody would rarely be so harmonised, the consideration of so restricted a procedure need not be dwelt on for long; only so far as to show how Triads may be used in succession. It may be remarked, however, that as the Triad or common chord is the common basis of all harmonies, both in the harmonic series of nature, and in the classification of chords in theoretical systems and root-assignments, there may be as much as, or even more variety of actual harmonics in a succession of Triads than in a series of chords that would be indicated by varied figuring. In example III. (*a*) there are four

III.

(a) (b)

4 6

HARMONISING WITH COMMON CHORDS. 9

harmonies, all represented by common chords. In (*b*) there are only the two roots, tonic and dominant, notwithstanding the figuring which might seem to indicate variety. There is no intention to deprecate the latter method, however; it is excellent. That at (*a*) has the sequential element.

In a major key there are six common chords: the Triad on the leading note, being dissonant, is not properly designated a common chord, not being the basis of a harmony, but referable to the dominant of the key as its root. Of these six common chords, three—the tonic, dominant, and sub-dominant—are major, and are the strongest chords of the key. They, among them, contain all the notes in the Diatonic scale; and it is possible to harmonise any plain diatonic melody with them only; still better if their inversions are used. But restriction to these three harmonies would become monotonous if maintained for long; and great relief may be obtained by using, in addition, the remaining three harmonies, the super-tonic, mediant, and sub-mediant. Of these three, however, that on the mediant is less used than the other two; indeed, by some, is placed under a ban; either because it is more restricted in its context than any other common chords, or because it is regarded, not as a common chord at all, but as an incomplete form of the chord of the dominant 13th, with the 13th in the bass. With regard to this chord, however, as well as to the Triad on the leading note, the general

IV.

etc.

* †

principle holds good as with various other chords and progressions—a sequence will justify their use where, apart from that contextual feature, they would be more or less inadmissible. In example IV. this is illustrated, both the Triads just referred to being introduced at * † respectively; the diminished or imperfect Triad on the leading note, moreover, not being followed by its customary resolution, but proceeding according to the sequential progression.

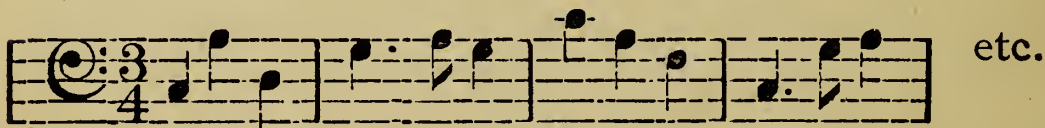
How intolerable the exclusive employment of the tonic, dominant, and sub-dominant chords only would become will be evident if the student plays the first section of the melody of the National Anthem with the bass (and Triads thereof) given at example V. Then

V.



let him compare the harmonies for the first four bars

VI.



indicated at example VI., which gives common chords only, but includes super-tonic and sub-median harmonies. Afterwards, he may take the conventional harmonising of the whole section, which includes inversions, and, sometimes, a slight suggestion of a modulation to the key of the dominant. The difference in effect, the relief from monotony, will be at once manifest, as he proceeds from one example to the next.

A living writer on musical matters has remarked that students are not half aware of the resources of the common chord. Whatever truth there may be in this allegation, it is a matter of experience with the present writer, and, he doubts not, with other teachers, that students seem to forget that there is no evidence of any specially advanced culture or feeling for harmony in the avoidance of the plainness, albeit conjoined with

HARMONISING WITH COMMON CHORDS. II

power, of this chord in favour of the more ornate—it might also be said “spicy” chords, which, after all, have their origin in the Triad, and are referable to it as their basis. Such an avoidance, and the notion connected therewith, is somewhat akin to the idea that some young people who “get on” in life have that their success, education, and fine clothes, entitle them to be a little ashamed of their plain, honest parents in humble circumstances. Anyhow, the present business is to indicate briefly how Triads may be used, in succession, when harmonising melodies; not, however, with the notion or intention that such a succession should be long maintained. To harmonise a long melody entirely with common chords would, generally, both require much judgment and skill, and give evidence of the lack of those qualities.

It may be premised as a guiding principle that chords occur in succession with best effect, in the same phrase, when they have some bond of union, or when something in the first chord suggests the second. In many cases, these two conditions will coincide.

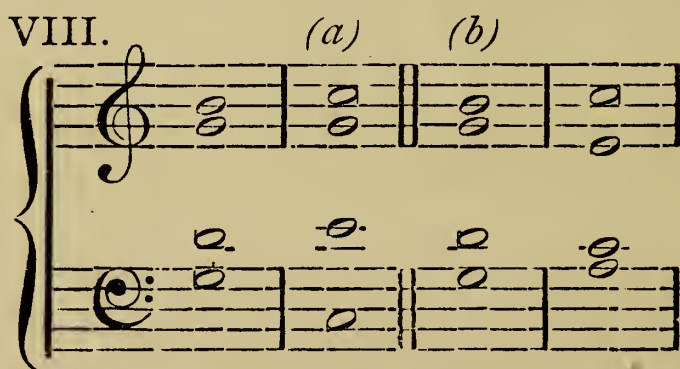
This is given as a “general principle,” not as a stringent rule; and it holds good with regard to successions of chords generally, not only of Triads. Modifications or exceptions may be pointed out. And it is here only applied to chords “in the same phrase,” because, in successive phrases, the first chord of the second phrase may be very appropriately and intentionally less connected with or resultant from the last chord of the previous phrase than if they occurred in the same phrase; there may well be a new departure, even though there is neither pause nor rest between them. The matter of phraseological structure, etc., will be dealt with further on. By “bond of union” is meant a note common to the two chords. But whereas the safe elementary direction is given to students, in their first attempts at “filling up” a bass, to keep such common note in the same part; that is an educational direction rather than a musical principle. In har-

monising a melody, it may be that the given melody implies two chords in succession which have a note in common ; but that the melody itself has that note in the first chord, but quits it in the second chord, leaving another part to take it, probably in another octave ; as with the D in example VII.

VII.



The suggestiveness in the first chord would arise mainly from a leading note or a dissonance. With the latter there is no occasion now to deal ; as common chords only are under consideration. The coincidence of the “bond of union” between the two chords, and the suggestiveness of the first chord is exemplified in the Perfect Cadence, as shewn in Example VIII. (*a*),



G being the bond of union ; B, the leading note, being the suggestive element. Were the first chord the dominant 7th, the suggestion would be still stronger than in the example. In the form of the interrupted cadence at (*b*)—one of the most common forms—there is the suggestive element, but not the bond of union.

Common chords occur in succession with good effect—always assuming that there is no contrariety thereto in the context—when the bass notes are a 4th

HARMONISING WITH COMMON CHORDS. 13

or a 5th apart; in which case the general principle above premised will be illustrated in one or both particulars. They will also be in good succession when the bass descends a 3rd, more frequently than when it ascends by the same interval. The bass may also ascend a 6th, which will give the same succession of harmonies as when descending a 3rd.

Remembering that a melody note may either be the 3rd, the 5th, or the 8ve, in a common chord, the student may accompany the melodic couplets in example IX., guided by the simple elementary principles already given, and using common chords only.

IX.





CHAPTER IV.

Couplets of Common Chords.

THE couplets in example IX may nearly all be harmonised either in D major or in B minor. In the minor key there is no common chord on the super-tonic—only a diminished triad; nor on the mediant, which bears an augmented triad, if the *harmonic* minor scale is adhered to. If the *melodic* form of the minor scale be drawn upon, however, a major common chord may be used on the mediant; though some theorists consider that such a procedure induces some confusion between the minor key and its relative major. Even a common chord on the super-tonic, indeed, may be used, by taking the major 6th of the minor scale in the upper part. In fact, this would be a probable chord, should that major

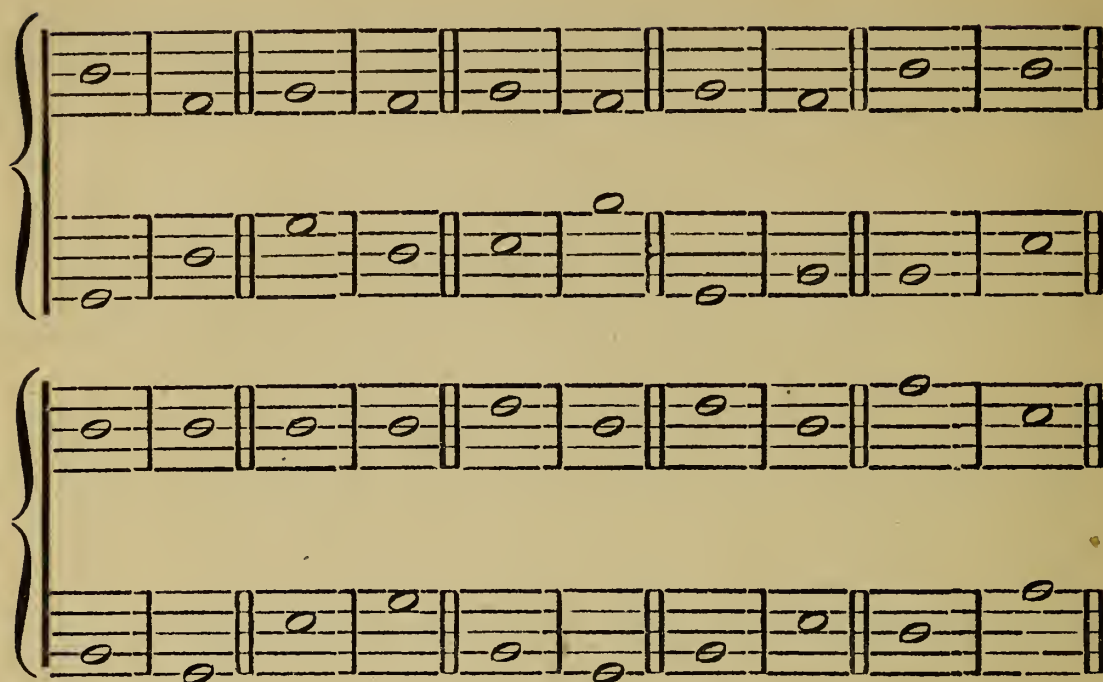
X.



COUPLETS OF COMMON CHORDS. 15

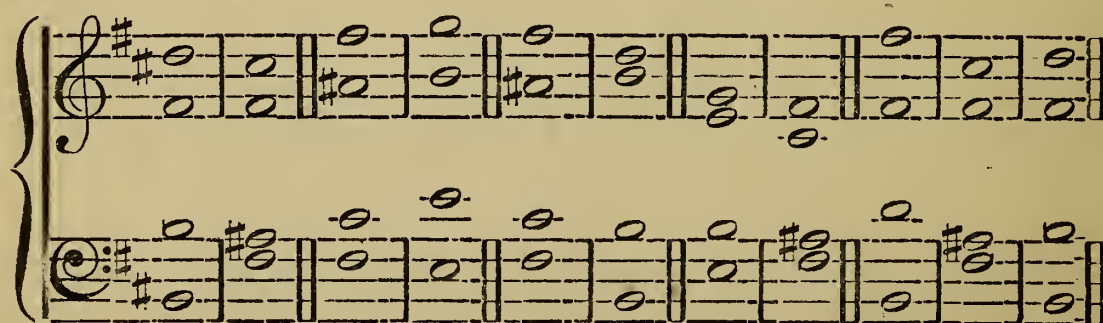
A musical score for the song "The Rose Tree". The score is written on two staves, with a large brace on the left side indicating they are part of a single melodic line. The music is in 4/4 time, as indicated by the "C" time signature. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The lyrics "The Rose Tree" are written below the first staff, and "The Rose Tree" is written below the second staff. The score is set against a background of stylized, light-colored floral patterns.

A musical score consisting of two staves joined by a brace on the left. The top staff contains ten measures of music, each featuring a single eighth note followed by a quarter rest. The bottom staff also contains ten measures, each featuring a single eighth note followed by a quarter rest. The notes are positioned on various lines and spaces of the five-line staves.



sub-median be an essential (and therefore harmonised) note in the melody, not a passing note. Waiving these cases, however, for the present, Example X presents nearly all the practicable harmonisings of the couplets in Example IX., in the key of D major, with common chords only. Many of these are also available in B minor, and in some other keys. Example XI. gives

XI

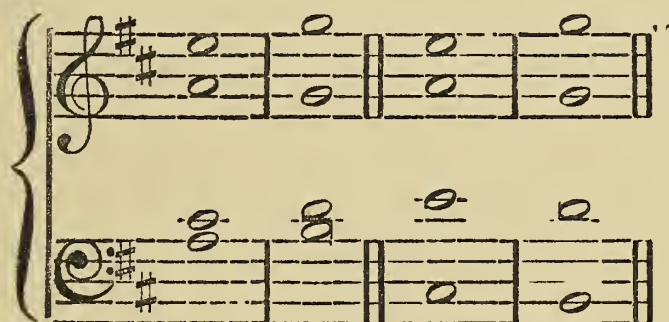


harmonisings of some of these couplets in B minor, not in D major. In the last example the probable succeeding chord is given. In this same example the consecutive 5ths, even between the extreme parts, are allowable, both because they are between tonic and dominant harmonies, and on account of the contrary motion. Some of these couplets present successions much less common or probable than others, such

as the 14th in Ex. X., and the 2nd in Ex. XI.; unless, indeed, in different, though successive phrases. But as they are not objectionable, under proper conditions, they are here instanced.

And if these successions are reasonable in one key, with common chords only, how great the additional variety if to these be added the inversions of the common chords above given! The first inversion of one or another of the chords can be used in most of these couplets; and in many of them, both might be taken in the first inversion. In the 14th couplet of X, for instance, the first inversion of the second chord, or of both, would be more frequently met with than both uninverted, as shewn in Example XII.

XII.



The use of the second inversion of the common chord, the $\frac{6}{4}$, is, as the student should know, much more limited, and hedged in with restrictions, recognised generally by musicians as needful for its good effect, than is the case with the chord of the 6th. Not only is it generally agreed that only the tonic, subdominant, and dominant common chords are taken in the second inversion—though some excellent musicians and theoretical writers decline to recognise this restriction—but even these three chords of the $\frac{6}{4}$ are subject to contextual limitations, which the student of these papers is supposed to know. As the present purpose is to deal with melodic aspects and requirements, it should be sufficient here to remind the student that quite the most frequent use of the $\frac{6}{4}$ is on the dominant, in connection with a half-close (imperfect

18 THE HARMONISING OF MELODIES.

cadence), or a full-close (perfect cadence), with the 6th descending to the 5th, or the 4th to the 3rd, in the highest part. Therefore, if, in the melody, the tonic descends to the leading note, or the mediant to the super-tonic, the first of the two notes being at the accent, the $\frac{6}{4} \frac{5}{3}$ on the dominant, or the $\frac{6}{4} \frac{7}{3}$, is the probable harmonising; especially at or towards the end of a phrase, as shewn in Example XIII. It is right, however, to shew that the melodic progressions at (a) and (d) may respectively be included in such series as those in (e, f), the $\frac{6}{4}$ not being used at all.

XIII. (a) (b) (c) (d)

(e) (f)

Similarly, the $\frac{6}{4} \frac{5}{3}$ on the tonic may be taken when, in the melody, the sub-dominant descends to the mediant, or the sub-mediant descends to the dominant. And the $\frac{6}{4}$, *not* followed by $\frac{5}{3}$, on the supertonic, may be taken when the melody proceeds by a second on both sides.

XIV.



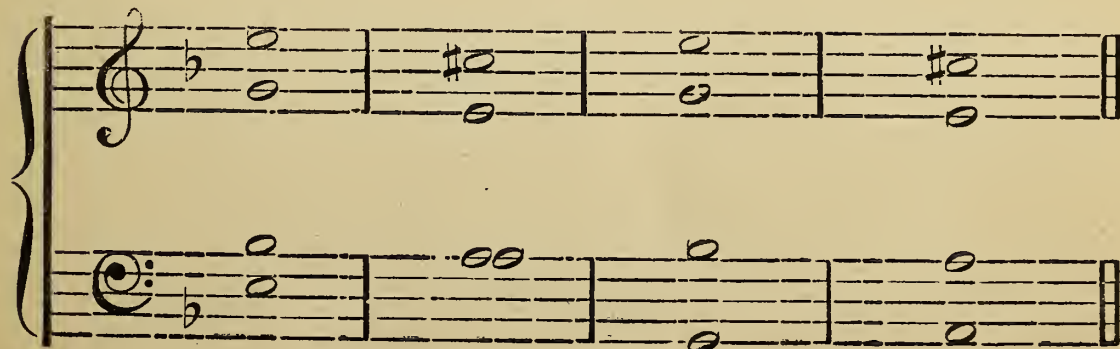
In this latter case, the chord immediately preceding the $\frac{6}{4}$ is indicated. But in the use of the $\frac{6}{4}$ on the dominant or the tonic, special care must be exercised about that preceding chord; especially that it be not an inversion of another chord, proceeding by skip in the bass to the $\frac{6}{4}$.

Special attention has been called to this matter of the case of the $\frac{6}{4}$, though it is rather an elementary point, because the chord is so very often misused, with wrong context, etc., by students.

In a large proportion of cases in which dominant triad or inversion thereof may be used, the dissonant harmony—dominant 7th or inversion—may be equally well used; of course, subject to succeeding context permitting resolution. In the 15th couplet of Ex. X., for instance, this requirement would not be met.

The leading note in the melody takes dominant harmony in by far the largest number of cases; but not the first inversion thereof. The super-tonic in the minor key also takes dominant harmony in some form. Even when it is followed by the leading note in the

XV.



melody, as in Example XV., it must be borne in mind that though it may be harmonised with the diminished triad on the super-tonic, or its first inversion, such chord is an incomplete chord of the dominant minor 9th.

Thus far, single note harmonising and couplets, have been considered, almost exclusively: very elementary considerations. In succeeding papers, phrases, and structural harmonising will be considered.





CHAPTER V.

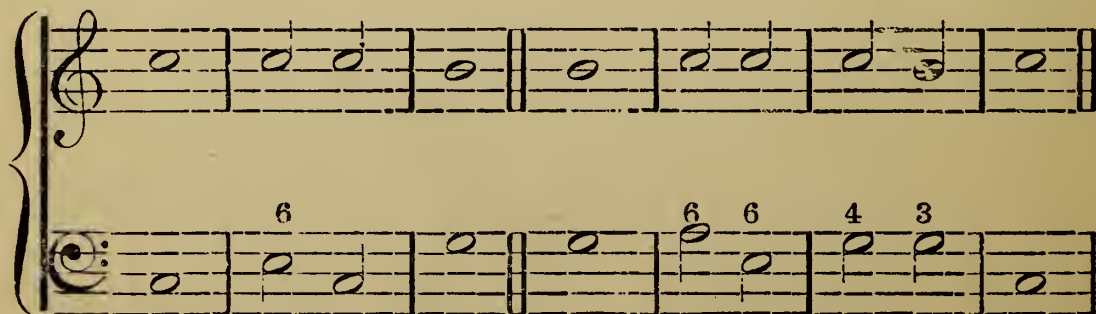
Plan; Rhythmical Structure; Phrases; Cadences.

THAT which has already been advanced and illustrated concerning harmonising, shows how abundant is the variety of chords with which even a single note in one key may be accompanied; and, in addition, that there is the opportunity of harmonising given melodic progressions in different keys, as exhibited to a limited extent by the couplets in examples X. and XI., etc. This very abundance of choice, however, may, as has been hinted, be a cause of bewilderment to a student. Affluence is not a blessing unless there be the knowledge how to use it. So that, at this stage, it is desirable to insist upon the importance of *plan* in harmonising, in connection with rhythmical structure, order of keys, modulations, etc. Rhythmical structure, or phrasing, is indicated, in conjunction with accentual alternations and symmetry, by cadences; and these are closely associated with modulations. Melodies with definite phraseological outline must first be considered. Indeed, this is one of the first constituents of good melody; of good music, indeed—which statement does not contravene the excellence of involved, overlapping, broken rhythms, in elaborate, polyphonic, and developed compositions. This matter, however, must not here be dealt with. Music, like discourse in other languages, needs, and has means of points of repose, which are more or less terminal. Corresponding with

the Period, or full-stop, is the Perfect Cadence, or full-close; the uninverted dominant harmony *followed* by the uninverted tonic harmony. This may be confirmed by the Plagal Cadence, even as a prayer is closed by Amen. The Semicolon, or the Colon, may be represented by the Imperfect Cadence, or half-close; the uninverted dominant consonant chord, *preceded* by tonic or some other harmony. Sometimes an Interrupted Cadence takes the place of the Imperfect, especially in one of its most frequent forms, that of the dominant chord followed by the sub-médiant chord. But in other forms, of which there are so many, the dominant harmony followed by some other than either tonic or dominant chord—the impression rather of surprise, with more of expectancy and continuity than of even partial repose, is produced. Weaker Cadences, such as consist of one or more *inverted* chords, mark phrases to about the same extent as commas in a sentence. Some Interrupted Cadences seem to indicate a note of exclamation; even as some formulas have the element of interrogation.

Now, one of the first matters in planning the harmonisation of a melody is the determining upon these fixed points, as the Cadences may be considered. So simple a composition as a single chant generally has just such a structure as a sentence in two clauses. So very limited a melody as that of Pelham Humpreys, example XVI., having only two notes, has a clearly

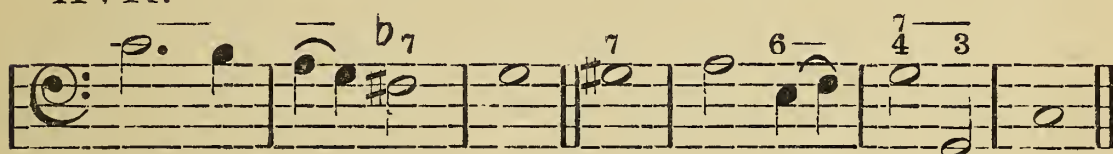
XVI.



marked division, indicated by the leading note at the end of the first section, which therefore has dominant

harmony—an Imperfect Cadence; and of course, the full-close at the end. There is no modulation; the stateliness and impressiveness are entirely derived, so to speak, from the self-containedness of the one key. The one sentiment of praise, without any diversion of thought, is thereby emphasised. Modulation, though very transient, to G major, E minor, or A minor, would have been quite possible, and probably, would have been resorted to by a modern composer; but the unity of the chant as it stands, gives it great grandeur; a young modern student might say, renders it commonplace. Such a one would more probably harmonise it after some such fashion as example XVII., to which,

XVII.



abstractedly, there is no objection. The division by the close on the dominant remains; only, by the previous chord, a transient modulation renders that dominant momentarily a new *Tonic*.

The Chant by Savage, example XVIII., is almost as XVIII.



limited in range; the rise to the sub-dominant, however, at the beginning of the second section, giving great brightness. But the full-close of the first section of the tonic, gives rather the effect of two short sentences, than of one sentence in two clauses; though it may be regarded as a terse assertion, re-iterated, or rather confirmed. The division in connection with continuity would be effected by an interrupted cadence

on the chord of G for the first section.

In melodies of greater length, however, such as a double chant, or a hymn tune of four or more sections, considerably more planning and arrangement will be requisite. In the Old 100th for example, the first section is usually terminated by a Perfect Cadence, the

XIX.



conclusiveness being modified by the melody having the 3rd of the tonic chord, instead of the 8ve; the second section ends with a half-close; the third section sometimes with a full-close, as at example XIX. (a); or a weakened form thereof, as at (b); or a close on the sub-mediant without modulation, as at (c); or, with a transient modulation to the key of that sub-mediant, as at (d); either of these latter two methods being structurally preferable to, because more continuous than the former two ways, though quite sufficiently dividing. Of course, the final section terminates with a Perfect Cadence. This is a fair sample of structure for a plain harmonised melody with little, if any, departure from the original key.





CHAPTER VI.

Cadences in connection with Modulation ; Melodies in the Minor Mode ; Continuity ; Congruity with words.

IN melodies of four or more sections, the arrangement of the cadences will be involved with that of modulation. A melody of even such extent as four sections generally has at least one modulation, frequently two or more, expressed or implied. It is expressed if the accidental indicative of the new key—generally the leading note—appears in the melody; but it may only be implied, leaving that accidental for one of the other parts. In a melody in a major key, such as a hymn-tune in four sections, the probable modulation will be to its dominant in the second section, followed, not improbably, by a modulation to one, or possibly two, of the allied minor keys in the third section, and then the return, in the final section, to the original key. Sometimes, however, the third section of the melody is almost identical with the first section, inviting change of aspect or meaning, either by different harmonies in the original key, or by modulation. An instance of this may be cited from the well-known L.M. tune, by Mainzer; the first section of which is given in Ex. XX., the third section in Ex. XXI. It is appropriate enough that the first section should terminate on tonic harmony, as a

thesis to start with. (The second section modulates to the dominant.) The termination of the third section on

XX.



XXI.



dominant dissonant harmony imparts the element of continuity, however, necessitating another section to follow it. That third section might, quite justifiably, be made the occasion for modulation to E minor, as at Ex. XXII. This would be discursive, though not incongruous. The harmonising at Ex. XXI., however, seems in keeping with the tranquility that pervades Ex. XXII.

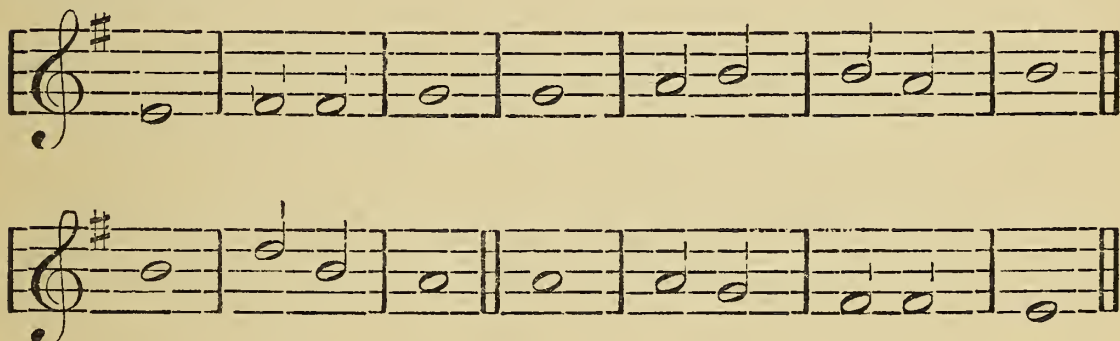


the tune. This tune illustrates the remark concerning implied, as distinguished from expressed modulation. Each of the first three sections terminates in the

melody itself with A, G ; leaving it, in a sense, optional whether, where, or whither to modulate. The general principles of structure, including the consideration of relief by change of tonic, must guide, in such cases; and here arises the need of plan and pre-arrangement, as has been said above. Those who know but little about harmony and modulation, are likely to harmonise such a tune as *Mainzer*, monotonously or tautologically. Those who know more are in danger of over-modulating, etc., and of restlessness in their harmonising.

Melodies in the minor mode, most frequently modulate, in the first instance, to the relative major key, or one of the allied major keys; and then, perhaps, to another minor key. In Flintoft's well-known chant in

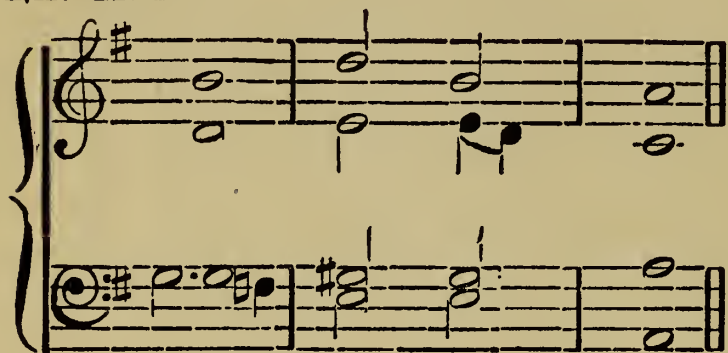
Ex. XXIII.



E minor, Ex. XXIII., a novice might be perplexed or misled about the closes and the modulations. The F-G, terminating the first section, might suggest a close in G major, which would anticipate, and practically exclude, that change of key in the third section. Similarly, and with the same objection, the second section might be in that same major key. But the actual harmonies used preserve the penitential character—the chant being used for Psalm LI.—by having only the third section in the major key; the first section terminating on the (minor) tonic chord, modified by the third being in the melody, and by the *inverted* dominant chord to precede it; a half-close (in E minor) for the second section; a half close in G for the

third section. Had either of the first two sections been in G, the third section might have touched on A minor, as at Ex. XXIV.

Ex. XXIV.



In many cases, however, as has been hinted, a melody of four sections will have only one modulation, probably in the second section; returning to the original key in the third section, and therein remaining.

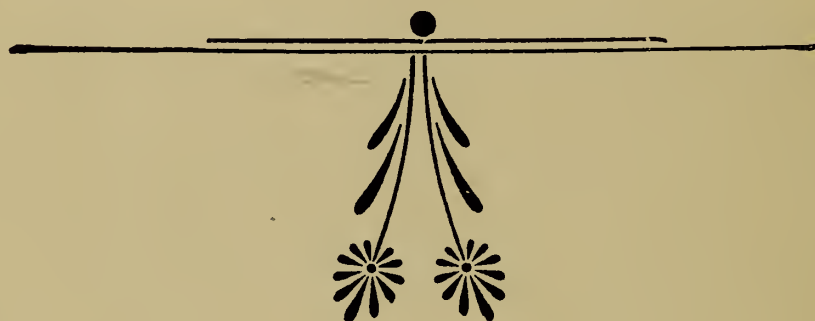
The observant student will recognise that such structures, in order of keys and modulations, as have been thus far exemplified by four-sectioned hymn-tunes and the like, present, in miniature, the outline of a sonata, or at least a sonatina movement; in a major key—tonic, dominant, minor key, return to original key; in a minor key—tonic, relative major, or dominant minor, major or some allied minor key, return. Of course, in an instrumental movement with any approach to elaborateness, the working of subjects affords scope for longer stay in any one key, as well as for more varied, transient, not to say discursive modulation than would be practicable or desirable in a simple melody. But in a melody of greater extent and larger number of sections than those hitherto considered, some expansion of range will often be expedient and easily practicable; and this in connection with a nice adjustment and variety of cadences. Moreover, there will be still more need of continuity, by the avoidance of terminal, or even semi-terminal closes. Although hymn-tunes are divided into sections by

double-bars corresponding with the lines of the hymns, yet there is no more need of a close, perfect, imperfect, or even interrupted or inverted, at the end of each section, than of a full-stop, semi-colon, or even a comma, at the end of each line of the hymn. In both, there may be, and in a hymn-tune there generally is, more of the continuity element, the running of one line or section into the next; especially between lines 1 and 2, and lines 3 and 4. Owing to the non-similarity of structure, in this respect, however (as well as in others) of the different stanzas of the same hymn, there will often be manifest an incongruity, a non-fitness between the words and the music, a terminal ending in the tune where there is continuity or interrogation in the hymn, and *vice versâ*. This may be inevitable, as may other ill-adjustments, while, for congregational singing, the same tune has to be used for all the verses; and that, moreover, a rhythmically regular tune. In a rhythmically arranged tune, composed to suit words that are before the writer, and which, as in the case of a song, are not regularly and syllabically rhythmical, there is no such plea available for any inappropriateness of adaptation. Even in a simple ballad, in which the same music, *in the main*, has to be sung to all the verses, slight rhythmical changes—changes in the lengths of notes, as well as extensions in bars, with compensations to suit the accents, punctuation, etc.—and changes in harmony to suit the sense, assertive, interrogatory, etc., can be contrived, unless the composer be very unskilful. These remarks may be considered somewhat digressive from the main purpose of these papers, but are by no means so much so as might be superficially supposed; inasmuch, as so many melodies have to be conjoined with words, and good harmonising should have regard, not only to grammatical accuracy, but also to the appropriateness of the harmony to those words.

The student can exercise his skill by harmonising the L.M. melody, Ex. XXV., and remarks concerning

it shall be made in the next chapter.

Ex. XXV. L.M.





CHAPTER VII.

Illustrations of Harmonising the same Melody in Different Ways with Changed Mode.

THE Melody, Ex. XXV., given in the last chapter, presents opportunity for some difference of view with regard to cadences and modulations. The first section may reasonably end with a full-close in the key of D minor, in which the melody is written; such close, however, being modified in its terminal effect by the third being in the melody. Or it might be a full close in F major, which, however, would forestall that intended close for the second section. But some might make a form of half-close—*on*, not *in*—the dominant of D minor for that second section. There is no expressed modulation, throughout; however any student may think one to be implied. The third section may be still in F, ending on the sub-dominant chord in that key; or there may be a modulation to the sub-dominant key, subsequent to the E natural in the melody; possibly touching on G minor, transiently on the way to the key of B flat. Or this touch on the key of G minor may be reserved for the fourth section, on the way to the close in the original key. A very fair average harmonising of this melody, is given in Ex. XXVI., which has no other change

32 DIFFERENT WAYS OF HARMONISING.

of key than that to F, in the second section. It must not escape the student's observation that the second section of the melody is a reproduction of the first, in the changed key; and the harmonising also

XXVI

corresponds. The melody of the third section, moreover, gives that of the previous section by inverse movement; but this is not extended to the harmony. (Inverse movement must not be confounded with *al rovescio*, which signifies from end to beginning.) Moreover, in addition to this feature, it should be observed, the second half of section I. (and, therefore, of section II.,) is the inverse of the first half. So, likewise, that if the two halves of section III. be

THE HARMONISING OF MELODIES. 33

reversed in order, the form of the original first phrase is obtained. In connection with these structural points in the melody, a method of harmonising with imitation in the bass of the melodic figure is shown in Ex. XXVII. Such devices tend to the maintenance

XXVII.

The musical score for Example XXVII is written for piano in F# major (one sharp) and 4/2 time. It consists of three systems, each with a treble and bass staff. The first system has three measures: the first measure has a first ending (marked '1') and a second ending (marked '2') above the staff; the second measure has a first ending (marked '1') and a second ending (marked '2') below the staff; the third measure has a first ending (marked '1') and a second ending (marked '2') above the staff. The second system has three measures: the first measure has a first ending (marked '1') and a second ending (marked '2') above the staff; the second measure has a first ending (marked '1') and a second ending (marked '2') below the staff; the third measure has a first ending (marked '1') and a second ending (marked '2') above the staff. The third system has two measures: the first measure has a first ending (marked '1') and a second ending (marked '2') above the staff; the second measure has a first ending (marked '1') and a second ending (marked '2') below the staff.

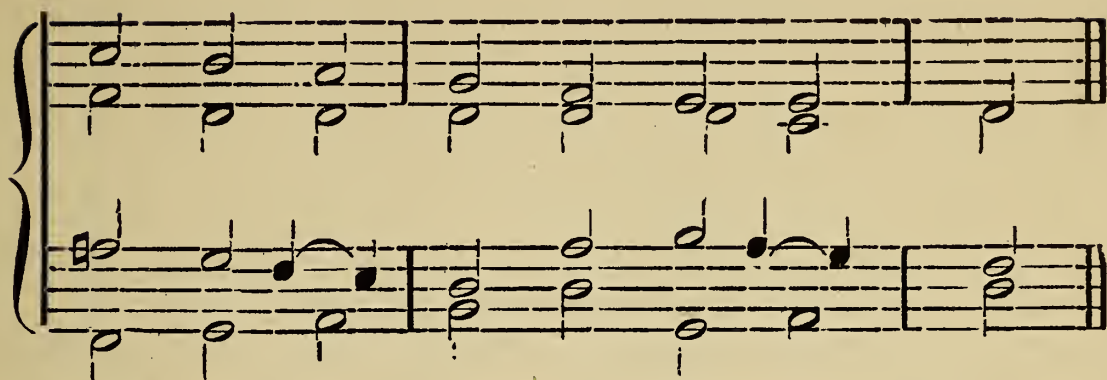
of that congruity which springs from design, plan ; so much already insisted on. At the same time, in a hymn-tune, intended for a general congregation in their worship, although scholarship may find its

34 DIFFERENT WAYS OF HARMONISING.

place, it should rather be of the nature of that scholarly perfection of art which conceals art, than of the scholastic kind which almost parades device of the somewhat recondite kind here adduced. But this sample of what *may* be done is here inserted to quicken the student's thought and observation of legitimate musical contrivance.

It is by no means every minor melody that will favourably change its guise by assuming the major mode, or *vice versa*. But this one seems to bear such treatment fittingly, and yields fresh harmonic and modulating treatment. Such a transformation might conceivably render it adapted for a final stanza of a hymn, with some congruous sentiment in the words. A method of harmonising it with this transformation is offered in Ex. XXVIII. In addition to the other XXVIII.

The musical score for Example XXVIII consists of three systems of piano accompaniment. Each system is written for a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/2. The melody in the treble clef is a minor mode melody transformed into the major mode. The bass clef provides harmonic support with chords and moving lines. The first system has 8 measures, the second has 8 measures, and the third has 8 measures, all concluding with a double bar line.



changes, passing notes are here introduced, imparting some little of a flowing or florid, contrapuntal character. In the second section, instead of modulating through F sharp minor to A major—the dominant of the original key—and therein making a full-close, which seems the most satisfactory, that order might be reversed as at Ex. XXIX.

XXIX.

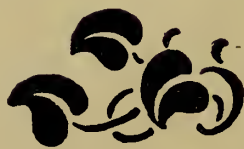


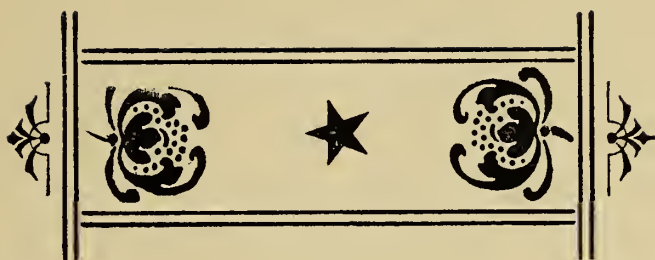
All these examples, taken together, and in comparison, illustrate not only, in the case of the first two, some points in the structural harmonising of a melody in the minor mode; and, in the last two, the possibility, with some charm, of changing the mode; but also the variety of ways in which, without any unusual parade of recondite chords, a melody may be harmonised, if there be a plan, with regard to cadences and modulations.

Allusion has been made to passing-notes, introduced in Ex. XXVIII.; not in the melody, however, but in the bass and in the inner parts. In harmonising a syllabic melody for a congregation, the student may be warned against over-harmonising, by giving two separate chords to one syllable, which is likely

36 DIFFERENT WAYS OF HARMONISING

to lead to dragging the time when sung, as well as to the loss of the power of passing-notes. Of course there is no essential difference between the introduction of passing notes in the highest part, and their use in the inner parts. Were the interval of a 3rd between the fourth and fifth notes in the first three sections of the above melody, filled up by a note, it need not, and had better not be separately harmonised, but treated as unessential. But the warning just given can only apply when the two notes are conjunct, and one can therefore be treated as a passing note ; or when two distinct notes belong to the same harmony. And the warning is against a tendency frequently manifested by novices in harmonising, rather than a hard and fast rule. The subject will be dealt with again in subsequent chapters more fully.





CHAPTER VIII.

Florid Melodies. Passing Notes.

THE use of passing-notes, and the remarks thereon, at the close of the last chapter, fitly introduce the consideration of the harmonising of florid melodies, those hitherto treated being plain and syllabic. By florid melodies are meant those which have more than one note to a melody, and which vary in length of notes. And this at once reminds the student of certain kinds of counterpoint, particularly the second, third, and fifth species of the classification. Whereas in writing counterpoint in the second species above a given canto fermo, two notes of the counterpoint are written to each note of that canto, in the third species four notes, and in the fifth species an irregular number of notes of varying lengths; on the other hand, if one harmony note is assigned to two, four, or any other number of melody notes, the process is reversed, in a certain sense. But it is conceded that there are important differences in connection with this reversal. In the first place, the student has to determine, in each case, even where notes are slurred or grouped, how many notes shall be given to each harmony, or, in other words, when a change of harmony shall be made, the slurring or grouping by no means indicating this in any definite way. And, beyond this, a student who has only studied

38 FLORID MELODIES. PASSING NOTES.

and worked counterpoint in the strict style has become accustomed to make the note struck with the harmony note an essential note, and the next note, if in second species, either another note of the same harmony or a passing note; and, moreover, has been restricted (in the strict style) to consonant harmonies. But in the free harmonising which is now under consideration all the harmonies in music are at his disposal, subject only to such restraint as the nature and purpose of the particular composition may impose; and, still further, when more notes than one are taken with one harmony, the first note may be either a consonant note, or an essential dissonance, or an unessential note—accented passing note or *appoggiatura*, &c. So that the removal of the various restrictions under which students often chafe, and the opening to them the wide liberty for which they have sighed, at once lays upon them a great responsibility by leaving so much to their discretion and choice. There will be the twofold danger of, on the one hand, the stiffness which the strict counterpoint may have engendered, or, on the other hand, of bursting through all fetters and misusing the newly-acquired liberty. But a contrapuntal training, and an observance of the general principles inculcated therewith, subject to the obvious modification in certain strictness, and enlargement by increased harmonic resources, should prove of great service to the student in the harmonising of florid melodies in the free style.

Ex. XXX. will be recognised by the student as a specimen of two-part counterpart in the third species; in the strict style, no chords but triads and their first

XXX.



THE HARMONISING OF MELODIES. 39

inversions being used (see remarks in Paper III.). This counterpoint, however, with some modifications in the length of notes, may be taken as a melody for the pianoforte—supposably to precede variations—and presented as at Ex. XXXI., in which, with the exception

XXXI.



of the last bar but one, there is no departure from the principles of strict counterpoint, and the outline of the canto fermo in XXX. is preserved as the bass, the exception in that penultimate bar consisting in the use of the fundamental position of the dominant 7th, instead of the incomplete second inversion, as (conventionally) used in XXX. That is the only *free* bar; and, throughout, the main principles of counterpoint are observed. The group of quavers in bar 2 is purposely inserted, to illustrate the way in which such a series (and some others) can be treated on the principle of “changing notes,” as they are called—not a mere device for counterpoint exercises.

But, were the upper part of XXX. given to a student as a melody for harmonising, he would probably not confine himself to so limited a series of chords as that here presented, rather endeavouring to harmonise each note with a different chord from that used for its pre-

40 FLORID MELODIES. PASSING NOTES.

decessor. And, if the melody be used as a hymn-tune, for example, it would be quite right to change the harmonies syllabically, somewhat after the manner of Ex. XXXII., in which there is no repetition of a bass

XXXII.

Lo! the storms of life are breaking. Faithless fears our



hearts are sha-king For our suc-cour un-der ta-king,



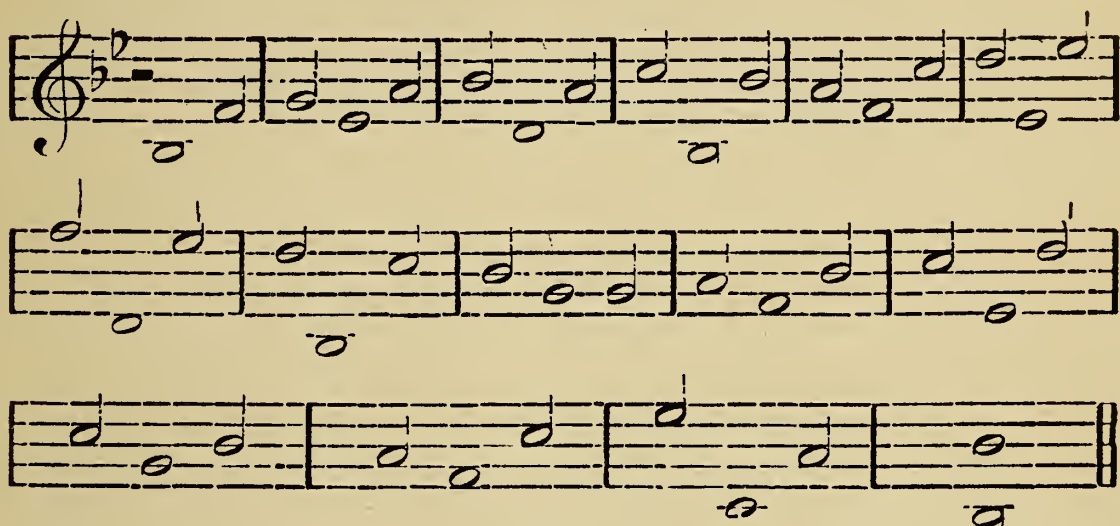
Lord and Saviour help us.



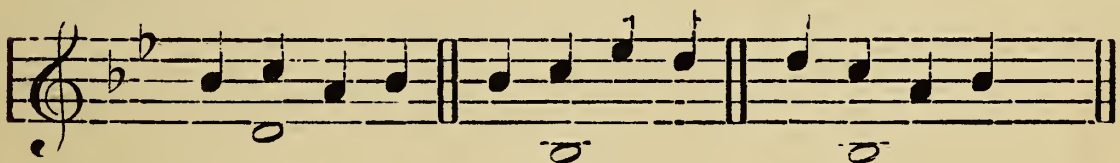
note, except in the first bar, in the start on the tonic harmony, and in the last bar but one, where the dominant harmony is dwelt on for the cadence, the second note in the tenor being unessential, as is the second note in the alto. The impulse or *impetus*, so desirable for a congregational tune, is thus maintained.

In Ex. XXXIII. the same counterpoint as that in

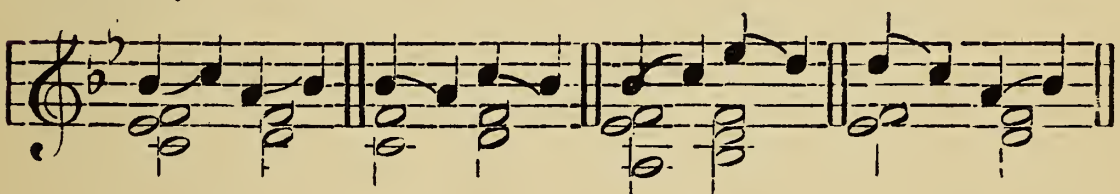
XXX. is superposed as a second species on a changed canto, the counterpoint not being quite strict in this XXXIII.



XXXIV.



XXXV.



case. At bars 3-4 there is a skip from an unessential note to another unessential note, which latter, moreover, is sounded with the *canto* note to which it is dissonant, herein departing from the rule of *strict* counterpoint that, even in combination of two moving species—not here exemplified, however—notes struck together should be consonant with one another, even though either or both be dissonant with the harmony. But these two bars exemplify, apart from this restriction, the *spirit* of changing notes, inasmuch as the harmony of the two bars is one; but there is a change of bass, and the C in the counterpoint is, in modern terminology, an *appoggiatura*. Then, again, at bar 6, the first note in the counterpoint is an *accented* passing note, which, if occurring in a *strict* counterpoint exer-

42 FLORID MELODIES. PASSING NOTES.

cise, would be tolerantly stigmatised as a *licence*. Similar explanation applies to the C in bar 12.

It will be seen from these examples that a series of contiguous or adjacent notes, such as commence the counterpoint in XXX., may be accompanied, as in that case and in XXXI., by one harmony, exemplified also in bar 4 and bar 6, or by two harmonies, as in XXXIII., bars 1-2 and 11-12, in which case either the first of each two—or the second—may be the harmony note and the other unessential, or by three or four harmonies, as in XXXII. As to which method shall be adopted, that must inevitably be determined by considerations of harmonic context, and of syllabic and choral expediency, as well as by other points which can hardly be specified, though some suggestions may subsequently be offered.

It will also be seen that such melodic forms as that in bar 2 of XXX., or those in XXXIV., may be treated in "changing-note" fashion; or in twos, the first being an *auxiliary* note, as in XXXV.; or as in bar 2 of XXXII. The first note in bar 4 of XXXV. would more frequently be B natural, a semi-tone under the essential note, but not always.

On some of these matters the student may be referred to the writer's "Helpful Papers for Harmony Students," especially at p. 126, &c.





CHAPTER IX.

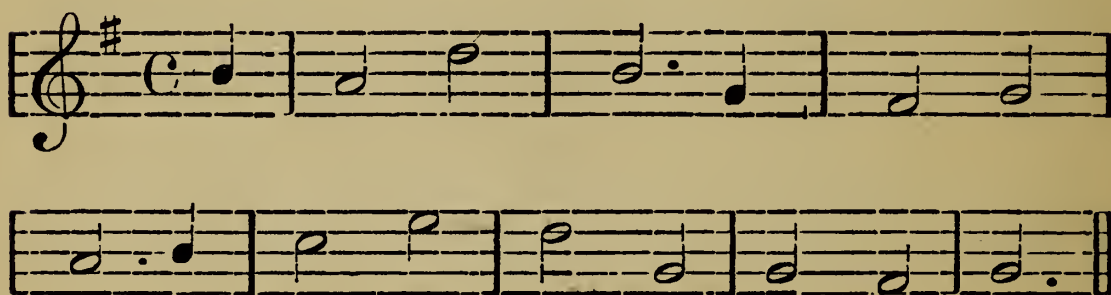
Florid Melodies ; Unessential Notes ; Different Forms of Harmonising.

THE determining of which notes in florid melodies shall be treated as essential notes, and which as unessential, or as suspensions, is a matter that requires both knowledge and judgment. The most frequent tendency, perhaps, with novices, is to overharmonise : the result being cumbersomeness. In a melody of a simple and quiet, though more or less florid character, comparative fewness of harmonies is desirable ; so far as that is not indicative of meagreness. The most frequent aspect of meagreness is that of a mere interchange of tonic, dominant, and sub-dominant harmonies ; to the neglect of the relief that may be obtained by the use of super-tonic and sub-mediante harmonies. Whenever the super-tonic occurs in the melody, the key being major, it is well to think carefully whether it shall be accompanied by its own harmony, or by that of the dominant. And, in like manner, when the sub-dominant is in the melody, it should be remembered that, according to context, it may, in the major key, be accompanied by its own harmony, or that of the super-tonic, or the dominant 7th direct or inverted. And the sub-mediante in the melody, in the major key, may be harmonised by its own chord, or by that of the sub-dominant, or that of the super-tonic. In the minor key, while it still remains that some form

44 FLORID MELODIES; UNESSENTIAL NOTES.

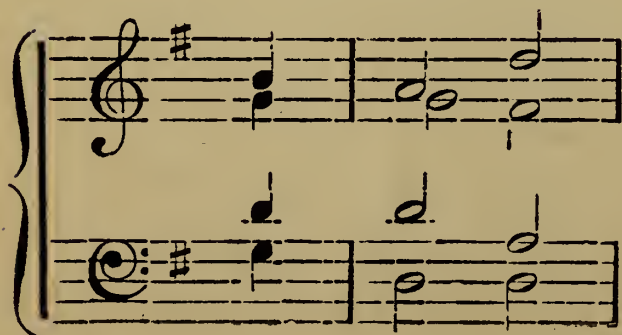
of dominant harmony will accompany the leading note; the super-tonic also will be accompanied by the dominant harmony, often, however, in its less pronounced form of the diminished triad on the super-tonic, or, more frequently, its first inversion, the chord of the 6th on the sub-dominant; the student will doubtless recognise that as referable to the dominant as its root. It is desirable that dominant harmony shall appear as soon as possible, in order to establish the key. Thus, the second note in Ex. XXXVI. had better have dominant, not super-tonic harmony.

XXXVI.

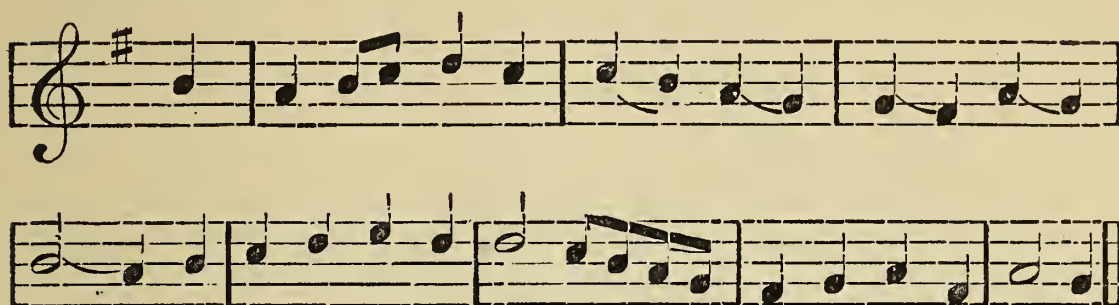


As the third note will also most properly be so harmonised, the form can be changed, either the first inversion, followed by the uninverted chord, or the reverse, or a suspension in the first of the two chords, to give continuity, as at XXXVII. The student can exercise himself with this melody; and then with the florid form of it in XXXVIII, in which the harmonies can, in the main, be the same. Such an example may suggest the process of elimination

XXXVII.

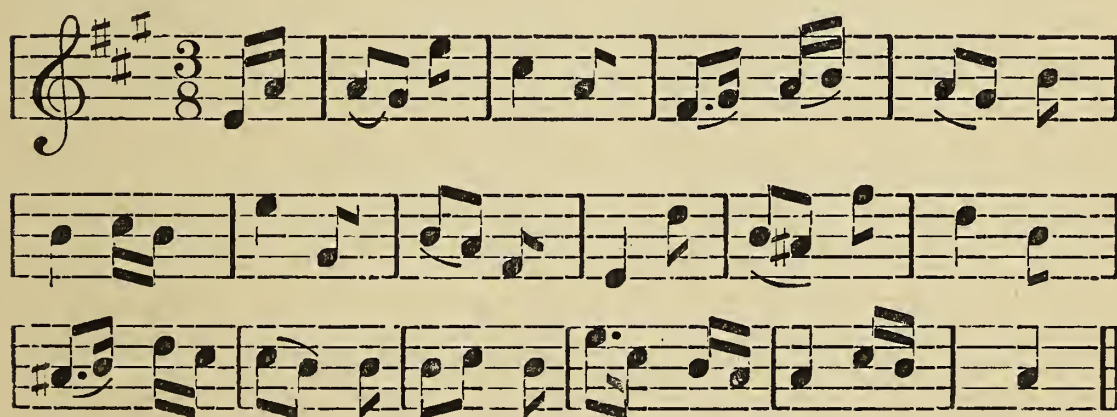


XXXVIII.



and simplification in the case of florid melodies; elimination of the non-essential element, and resultant simplification of the course of harmonies. Accidentals often mislead a tyro, seeming to suggest modulation, where none is called for. There are none in these examples, however. But in XXXIX., there is the legitimate suggestion of very natural modulation, and the student is advised to harmonise it. Some

XXXIX.



remarks about chromatic accidentals, not indicating modulation, shall hereafter be offered. Such melodies as these, not of the hymn-tune character, may be usefully harmonised in various ways; such as in four vocal parts, instrumental parts, and as supposably to be sung, or played on a violin, in which two supposed cases, a pianoforte accompaniment should be supplied. Some advice on this matter shall be given in the next chapter.



CHAPTER X.

Pianoforte Accompaniment to a Melody.

THESE are two kinds of pianoforte accompaniment to a melody, between which a broad distinction exists—that which may be termed the *supporting* accompaniment, and that which is termed the *obbligato*. The latter term is used when the pianoforte part is so prominent, and has such a character of its own, and intertwines, so to speak, with the melody, that it becomes integral. In the older music, such accompaniments were indicated by a figured (thorough) bass; albeit that they were intended to be contrapuntal in character. This latter feature demanded no little skill on the part of the accompanist. The very word accompaniment had reference to this accomplishment: “the art of accompaniment” signified the ability to play from a figured bass. In modern times, together with the custom of writing out the accompaniment in full, on two staves, the decay of the contrapuntal style, and of the ability to play from a figured bass, there has arisen a quite different style of florid *obbligato* accompaniment, commensurate with the modern development of executive skill, and the elaboration of passage-writing for the pianoforte. Such forms of accompaniment could not be indicated by a figured bass-part. These florid accompaniments are abun-

dantly exemplified in modern songs, such as those of Mendelssohn, Schumann, Bennett, etc.

The *supporting* accompaniment, however, is that which is within the scope of these papers. It is sufficient to say that, by the term, is meant the harmonising of the melody, not as in a vocal quartet, for example, but with such a laying out, or distribution of the harmonies, as will be adapted to the genius of the instrument, and will give rhythmical impulse to the music, keeping it going, rather than merely writing plain, sustained chords. Exemplification of this very general indication—rather than definition—will sufficiently supply its incompleteness or vagueness.

It is by no means conceded that “the pianoforte is not a sustaining instrument,” as is so often asserted or assumed. This libel on the instrument originates with the deficiency on the part of many players with regard to the *singing touch*. Thalberg wrote a series of arrangements of vocal works for the pianoforte—of which he was so great a master—which he entitled, *L'Art du Chant appliqué au Piano*; and, in the preface, quotes from another writer a sentence to the effect that the “art of singing is the same on every instrument.” If, however, “voice production” is, even now, so much a matter of discussion, perhaps it is not so surprising that the art of tone production on the pianoforte is not so common as it might be. Not to pursue this digression, however, every pianist, if even little advanced, knows that either to prolong the effect of harmony, or to give rhythmical impulse, or for both purposes, a chord may be repeated or changed in position, or distributed in *arpeggio*. And very little observation will have shewn the student that unessential notes are often interspersed with the harmony notes of an *arpeggio*. The method, and general principles of the use of arpeggios, are the matters about which students—tyros especially—need some guidance.

Ex. XL. presents a fair four-part harmonising of the

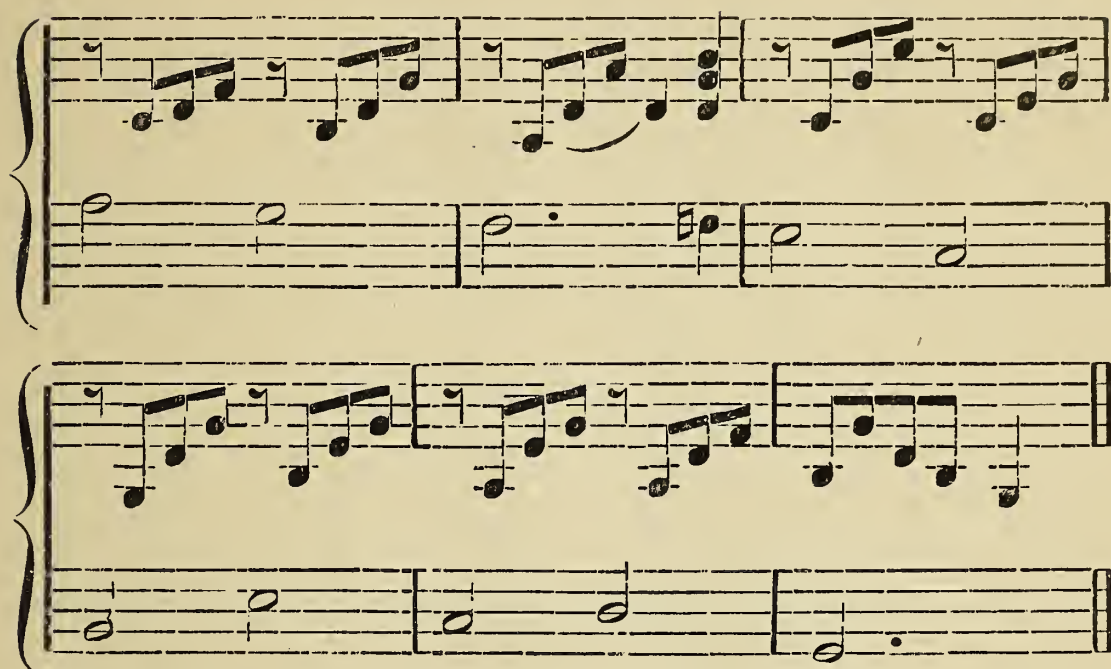
XL.



melody, XXXIX., in the last paper. If that melody be taken as a vocal solo, however, for simple ballad treatment, the same harmonies may be presented in some form of *arpeggio*. The probability is, that after an introductory symphony (as it is generally termed) for the pianoforte, the voice would take the commencing crotchet alone, unencumbered by harmony; the ear retaining the tonic-harmony with which the symphony had terminated. If the symphony had not so terminated, but had ended with a half-close on the dominant, it would not be agreeable either to singer or to hearer to begin with an unaccompanied note belonging to tonic-harmony. This being premised, XLI. presents an *arpeggio*

XLI.





accompaniment, with the same bass as in XL. On this example, which is of the simplest kind, some elementary observations may be made. First of all, it is to be noticed that each harmony is complete, in *arpeggio* form; no note being omitted in the pianoforte part on account of its being in the voice part. This completeness is generally desirable, even—and indeed especially—with regard to the notes which a beginner might hesitate to double, the major 3rd, particularly the leading note; and an essential dissonant note. This may perhaps startle a student who, in four part harmonising has rigidly and rightly avoided the doubling of any note having a fixed progression, for obvious reasons; and, in addition, has felt that the delicacy of the leading note, and, more or less, of any major 3rd to the root, should preclude its doubling. But the important character of these members of a chord is a reason for their non-omission from the pianoforte part, which would be unsatisfactorily meagre if the voice only were to take them. But it will be observed that, in the example, the doubling does not occur simultaneously with the taking of such note by the voice, with the one exception of the B, major 3rd, and, for the moment, a leading note in the chord at the end of the fourth complete bar; and, in that

case, as elsewhere, it is *unison* doubling, not in the 8ve. The major 3rds, in bars 2, 3, and 5, are not doubled in the pianoforte part till after their production by the voice; similarly in bar 7, the dissonant note, G, which the voice takes at the beat, does not occur in the accompaniment till the unaccented quaver at the end of the group; and its resolution in like manner. Moreover, as a *supporting* accompaniment, which is now under consideration, is partly to assist the voice, it would not be objectionable, did other circumstances require it, to double these various notes simultaneously in plain chords, as in that already referred to, or in *arpeggio*, in unison. Doubling in a different register requires nicety of perception; and if done, should generally not be simultaneous.

Another point to be observed in the example, is that the accompaniment does not cross the melody, but preserves its subordinate character. In an *obbligato* accompaniment, which an inexperienced student should not attempt, the voice part is freely crossed; but in a supporting accompaniment, the best course is to leave the progression of the melody undisturbed, the pianoforte not obtruding itself. The rule which students of counterpoint know very well, that, in the second and third species, any crossing of parts, especially of the highest part, should only take place at the unaccented beat, while the subject part crossed sustains a note, embodies the principle that the individuality of each part should not be obscured; and that principle applies in the accompaniment of a melody, especially of a simple song.

Were it not for instances by no means infrequently to be met with in ephemeral productions, it would be unnecessary to say, that it is a very weak proceeding to double the melody throughout, in the pianoforte part. But at the same time, it may with advantage be remembered that one way in which an accompaniment may assist the voice, is by taking

lightly the outline notes of the melody, rather than preserve a severe non-amalgamating isolation. This is illustrated in the example, by non-simultaneous notes. All the unison doubling hitherto mentioned is analogous to that which, in orchestral music for example, takes place when two or more instruments such as violin and flute, or violoncello and bassoon, take the same melody simultaneously, either for strength or for blending of two different qualities of tone. The question of consecutive unisons, as in part-writing proper, does not come into consideration in these cases. To some extent the same remark applies with regard to doubling in octaves; this is abundantly done in orchestral music, as between clarinet and bassoon, etc. Sometimes in an accompaniment to a song the same is done for a complete phrase; the pianoforte taking the melody in the tenor register, an octave lower than the voice, *with a proper bass-part underneath it*. This last clause is italicised, because a most objectionable manner of doubling has lately become a craze; that of taking the song-melody an octave lower, *as a bass-part, with nothing underneath it*; only *arpeggios* or repeated chords between the two. If ever this may be done with good effect, it certainly is a most undesirable weakness to become a mannerism.

It is further to be observed in the example, that the notes with fixed progressions in the accompaniment, do take those progressions in the succeeding *arpeggio*, e.g., the leading note in the second and third groups, the dissonant note in the fifth and sixth groups, etc. Different forms of *arpeggios* are sampled in Ex. XLII. That at (a) is, in this case, not so good as (b), on account of the bare 5th at the half-bar; at (b) the 3rd of the chord begins the group. Were the melody in triple time, a modification of (c) would be good, as at Ex. XLIII, the bass, not the harmony, being modified. If in $\frac{6}{8}$ time, the method at Ex. XLIV would be good, giving the desirable

XLII.

(a) etc. (b) etc. (c) etc.

XLV.

XLIII.

XLIV.

XVI.

XLVII

swing. In the original $\frac{4}{4}$ time, a triplet accompaniment might be taken, say, for the second verse of a ballad, as at XLV. It is undesirable, in a supporting accompaniment, to “fidget” from one form of *arpeggio* to another during one section of eight bars or more, unless for momentary expediency; but a break may well be made at the end of a phrase, and the *arpeggio* then resumed as at bars 4, 5, in XLI. When the second part of a melody is introduced with a modulation, a change of accompaniment may advisably be adopted. Thus, were the melody accompanied as at XLI, to be continued by a new section in the key of the dominant, it might be fitly accompanied as at XLVI, or XLVII, the old form being resumed at the return to the key. The B in the melody is an accented passing-note; at XLVII, a corresponding passing-note is taken with it by contrary motion in the bass, but there is no change of harmony in either example.



CHAPTER XI.

Arpeggio Accompaniment.

AS has been said, *arpeggios* may be embellished and varied by the intermixture of unessential notes. If the melody to be accompanied be vocal, more care must be taken that such notes be introduced without uncomfortably clashing with the voice; although there is no ignoring the fact that, in these times, and in modern music, little consideration is given to voices, which are expected not only to sing intervals which students are counselled to eschew in vocal writing; but also to hold their own against more or less disturbing accompaniments. But as these papers are not for advanced composers—who will do as they please according to their experience, and take the consequences—but for tyros, only simple and elementary instruction is offered. Against a sustained note in the voice part, an unessential note, even adjoining that voice note, may be introduced in the *arpeggio* accompaniment, when once the voice has taken the note; but with less freedom, especially in the case just supposed of an adjoining (conjunct) note, should it be struck simultaneously with the voice note, Thus, taking the opening of the same melody XXXVI., which has already been dealt with—(premising that so florid a form of accompaniment might be too cum-

bersome unless at a slow pace)—the notes marked * in Ex. XLVIII. are so introduced that the voice, once

XLVIII.

Example XLVIII is a musical score for voice and piano. It consists of five systems of staves. The first system shows a voice staff (treble clef, key of D major, common time) with a half note D4, a half rest, and a half note E4. The piano accompaniment (grand staff) begins with a half note D4 in the right hand and a half note D3 in the left hand. The second system shows the voice staff with a half note F#4, a half rest, and a half note G4. The piano accompaniment features a complex arpeggiated figure in the right hand, with notes D4, E4, F#4, G4, A4, B4, C5, and D5, marked with asterisks. The left hand plays a simple bass line. The third system shows the voice staff with a half note A4, a half rest, and a half note B4. The piano accompaniment continues with the arpeggiated figure. The fourth system shows the voice staff with a half note C5, a half rest, and a half note D5. The piano accompaniment continues with the arpeggiated figure. The fifth system shows the voice staff with a half note E5, a half rest, and a half note F#5. The piano accompaniment continues with the arpeggiated figure. The word "etc." is written to the right of the fifth system.

having taken its own notes, would not be disturbed by those semitones; nor even were the accompaniment to momentarily cross the melody, as at XLIX. More

XLIX.

Example XLIX is a musical score for voice and piano. It consists of two systems of staves. The first system shows a voice staff (treble clef, key of D major, common time) with a half note D4, a half rest, and a half note E4. The piano accompaniment (grand staff) features a complex arpeggiated figure in the right hand, with notes D4, E4, F#4, G4, A4, B4, C5, and D5, marked with asterisks. The left hand plays a simple bass line. The second system shows the voice staff with a half note F#4, a half rest, and a half note G4. The piano accompaniment continues with the arpeggiated figure. The word "etc." is written to the right of the second system.

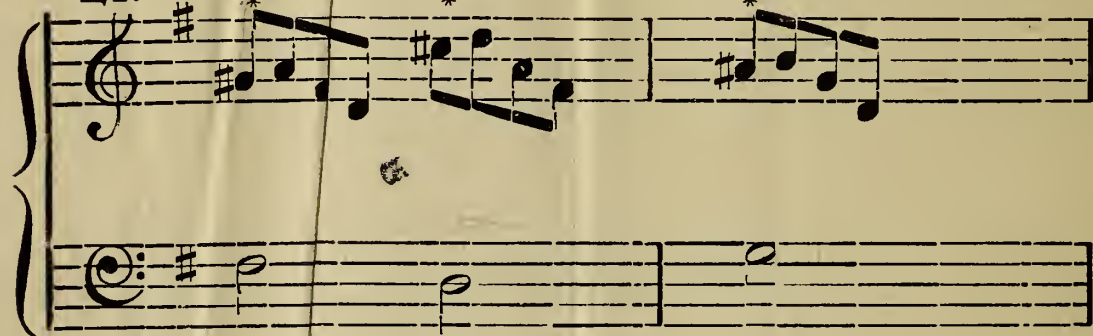
clear and pure, however, might be the form at L. .

L



in which the power or zest of the unessential notes is obtained without the jostling by too close contact with the voice notes. Very harsh against the voice, and uncomfortable, would be the method at L.I., all

L.I.



the * notes clashing with the melody; though a present-day vocalist might say—as has often been said to the writer in such cases—“Oh! we have to sing much worse things than that.” But as has been said already, the present object is to exhibit the purest, simplest, even strictest methods and principles, for the sake of those who are beginning, or inexperienced in, the process under consideration, and so to train the habit of mind, which is most important; even as the rules of strict Counterpoint are designed to do with regard to good, clear part-writing.

In accompanying a florid melody, which has unessential notes in it, not only will there be the need of discrimination as to which notes are to be so regarded, already touched on in a previous paper; but a nice adjustment of *arpeggio* notes with such unessential notes. The rule, well-known to Counterpoint students, that when two parts move simultane-

ously, as in combined moving species, notes sounded together should be consonant with one another, whether either or both of them be essential or unessential as regards the harmony, is a good general one to guide the beginner in his adjustment of unessential notes in the melody with harmony notes in the *arpeggio* accompaniment, or *vice versâ*; though in free writing it will not be of rigid enforcement, and there will be essential discords used. It is of greater
LII.



importance to observe it when the two moving parts proceed by similar motion.

In writing a pianoforte accompaniment to Ex. XXXVIII., (the ornamental or florid form of XXXVI.), in paper IX., a novice would be perplexed, perhaps, by the quavers, and other unessential notes: and, failing, mentally, to reduce the whole melody to its plain 'frame-work' structure, would over-harmonise it; in some such manner as at LII., involving himself in perpetual worry to fit the accompaniment in, fidgeting the hearer with the too frequent changes of harmony, losing the zest of the unessential notes, and producing a very meagre accompaniment after all, albeit, that it is, at the same time, cumbersome. A good method would be that at LIII., (*a*). The B in the melody in the first complete bar is an avowed passing-note: the A in the accompaniment is, indeed, struck with it, though dissonant, but that is because of re-

LIII. (a) (b)

etc.

petition, not of movement. The position at (b) would be less advisable, simply because clashing with the voice. The form at LIV. (a) is good: the notes in

LIV. (a) (b)

etc.

the accompaniment, F-D being consonant with the passing-note B in the melody: the position at (b), corresponding with that at (b) in LIII., being here additionally objectionable because approaching the clashing dissonance by similar motion with the melody. These hints are suggestive: the principles involved in them must be applied by the student in the small details, as they may seem, of similarly simple accompaniments.

The particular form of accompaniment, *arpeggio* or other, to be adopted in a song, will be determined by the composer's (or arranger's) sense of fitness: the character of the words, the rhythmical figure, or other features, of the melody, &c. In some cases, the form will be suggested by some obvious characteristic of the song, as in the case of a Barcarolle, a cradle-song, a Serenade (supposedly accompanied by a Guitar)—see Mendelssohn's *Songs without Words*, Book 6, No. 6,) &c. But in all cases where a figure is adopted, monotony should be avoided by occasional breaks, or

deviations from the pattern. This is exemplified in many of Mendelssohn's *Songs without Words*, see Book 1, No. 6, bars 26-33: Book 2, No. 4, bars 18-23: Book 3, No. 1, bar 30, and bar 54, the melody being left alone: Book 3, No. 3, bars 18-21; and many other; as also many songs by good writers. In sacred songs, the accompaniment will be more appropriately *sostenuto*, with some contrapuntal element, rather than florid or *arpeggio*. See Mendelssohn's *Aerndtelied* (The Reaper and the Flowers): *Abendlied*, in which quiet *arpeggio*, and some contrapuntal element, characterise the accompaniment: *Entsagung* (Resignation), &c. The present writer may be permitted to mention his own sacred songs, "*My voice shalt Thou hear in the morning*," and "*I will lay me down and sleep in peace*," as instances of *sostenuto* and contrapuntal accompaniment. Songs from oratorios, with orchestral accompaniment are not here cited or dealt with, being beyond the present purpose.

The *first* matter for a student to determine is the *harmonising* of the melody; and then the laying out of that harmony for the instrument, with regard to which these suggestions may be serviceable. They are only suggestions: not rules.

In writing an accompaniment to an instrumental melody, somewhat more freedom may be used than in that to the voice; but it remains true that the purest writing is that which would be practicable for vocal performance. Instructive examples of *arpeggio* accompaniment of this kind may be studied in the *Tema*, (followed by variations), forming the slow movement of Beethoven's Sonata for Pianoforte and Violin, Op. 12, No. 1; and in that forming the *Finale* of his Sonata for the same instruments, Op. 30, No. 1. Attention may be called to a slight point, such as might escape the observation of a novice, but which has life in it, and relieves a seemingly very ordinary passage, structurally viewed, from tameness. It is the response in the bass, though not strict imitation, in

the second bar, to the figure of the melody: Ex. LV.

LV. Violin.

Many such instances might be adduced from the works of great composers, and scholarly musicians.

The melody XXXIX., in a previous paper, after being harmonised in four parts, might well be treated as a violin solo, and be accompanied in *arpeggio*. Such a form as that in Ex. LVI. is suggested, though LVI.

others may be devised. It will be observed that the A in the first complete bar is treated as an *appoggiatura*: not harmonised. This may be a suggestion in succeeding places.



CHAPTER XII.

Accidentals, and Chromatic Passing=Notes.

A Caution. Summary.

SOME further remarks were promised concerning accidentals, especially chromatic notes not indicating modulation, and unessential chromatic notes, that is, notes not to be harmonised. One difficulty, or at least uncertainty, in connection with such notes, arises from different systems of notation, or from false notation, adopted on grounds of expediency. This latter subject cannot be enlarged upon here; all that can be offered are a few slight hints and illustrations.

LVII.

The musical example LVII consists of three systems, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 3/4.

- (a)** The treble staff contains a melodic line with notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The bass staff contains a harmonic line with notes: F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The treble staff has a double bar line after the eighth measure.
- (b)** The treble staff contains a melodic line with notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The bass staff contains a harmonic line with notes: F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The treble staff has a double bar line after the eighth measure.
- (c)** The treble staff contains a melodic line with notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The bass staff contains a harmonic line with notes: F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. The treble staff has a double bar line after the eighth measure.

In Ex. LVII., G sharp, A sharp, and C natural, are chromatic passing-notes, both at (*a*) and at (*b*); the G sharp, occurring at the accent, struck simultaneously with the chord, being more appropriately termed an *auxiliary* note. The B is an essential and consonant note at (*a*); at (*b*) it may be considered as an essential discord—major 9th, resolving upward to C sharp, the 3rd to the root, with intervening chromatic passing-note, C natural; or as an accented diatonic passing-note. In either case, the apparent consecutive 5ths between the upper two parts at the successive beginnings of the two complete bars, in (*b*), are not contrary to rule, because of the G sharp being unquestionably non-essential.

According to another notation, the note written as A sharp, would be B flat. In that case, it would be the minor 13th on the tonic at (*a*), resolving upward to the major 3rd of the following root; and perhaps would be more fully harmonised, as at (*c*). At (*b*), the note, if written flat B would be the minor 9th on the dominant, proceeding upward to the major 9th, and resolving as above explained. The last chord but one in (*c*) is an incomplete form of the dominant minor 9th on a tonic pedal.

Thus far, the unessential note element has been prominent in the harmonising of this melody. But it would be practicable to harmonise it otherwise. At LVIII. (*a*), the chords are all essential, with transient suggestions of modulation. At (*b*), the different notation is used, and all the notes

LVIII. (*a*)

(b)



are harmonised with chromatic chords in the key, as they are by certain theorists termed; that is, without modulation; the notation being according to the so-called harmonic chromatic scale. But whatever the theory, the F natural at * would generally be written as E sharp, in that context; as more expedient, and saving the restoring sharp afterwards, which would then be unnecessary. This is

LIX.



exemplified in LIX., an example of *arpeggio* accompaniment. The chromatic notes are given lightly in the pianoforte part, to assist the voice; the melody would somewhat test the singer's intonation.

LX.



64 THE HARMONISING OF MELODIES.

In such a melody as that at Example LX., the central, twice-occurring note of the first group of quavers is evidently the note to be harmonised, and the first and third notes should be treated as unessential. Therefore the A natural does not indicate even the most transient modulation. And, as unessential, the student need not fear, in instrumental harmonising at all events, even such apparent clashing of the diatonic and chromatic forms of A, as at LXI. (a); though, against a voice, the method at (b) may be preferable. Of course, that at (c) is quite available under any conditions. The group in bar 5 must be harmonised, in like manner, with regard to the central note. In the last bar but one, the E natural, not indicating at that late stage, or by its subsequent progression, any modulation, may, with its successor G. be treated on the principle of

LXI. (a) (b) (c)

changing-notes: the A and F being the harmony notes. The successive semitone passage from bar 2 may be harmonised by separate chords; or the D flat and C flat, bar 3, may be treated as *appoggiature*.

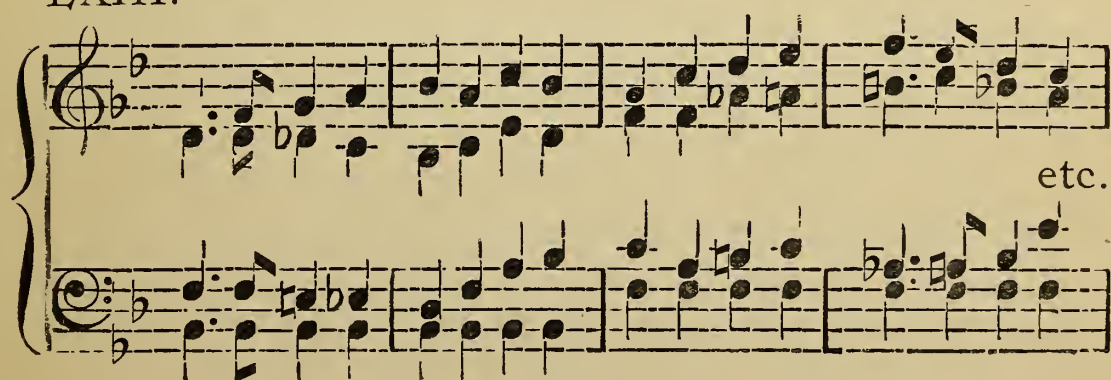
LXII.

Bars 3 and 6, 7, are shewn in LXII. In the first case, the second and fourth notes are essential; in the next case, the first and third are so treated. No positive rule on this point can be given. The tendency with novices is to harmonise the first that comes; and then, often with awkwardness, to fit in the others. Pre-arrangement is necessary.

The Examples in this paper furnish several instances of *accented* passing-notes, or *auxiliary* notes; see LVII. (a), (b), bar 1; LXI.; LXII. bar 1. Such notes, properly introduced, have considerable zest and power; but are less used in vocal than in instrumental music. Tyros are often rather timid about such notes: partly, perhaps, from strict contrapuntal training in the second and third species; and partly from a fear of notes clashing, as in LXI. Undoubtedly care is needed concerning their use; but many passages cannot be satisfactorily harmonised without them. Who does not know the power of a genuine *appoggiatura*? In these last remarks, the term "passing-notes" includes all essential notes, for the sake of brevity. In very simple diatonic melodies, such as hymn-tunes and the like, such *auxiliary* notes, or accented passing-notes will be rarely used, however.

A fashion has prevailed against which, as a last word, young (and some not young) composers and arrangers may well be cautioned: that of disguising lack of real skill in part-writing by an affectation of a certain kind of reconditeness, effected by the very easy device of superposing very ordinary, or even,

LXIII.



perhaps, questionable harmonising on a pedal-bass ; which may be thought to hide the common-place or unsatisfactory character of the harmony. Thus, not a few would present the opening of the tune in Ex. XXXII., paper VIII., in some such guise as that in LXIII. : the apparent reconditeness of diminished 7ths on pedal-basses being a very poor compensation for the "stumpiness," instead of progressive walk, in the bass. But abundant instances, not to be called examples, of such subterfuges, are to be found in many modern hymn-tunes, chants, and part-songs.

To summarise the contents of these papers : it has been said that a good melody should indicate its own harmony, not with peremptory precision, but with some latitude for varying methods. And it may here be added that, should a melody recur, in the course of a long movement, a variation of harmony may be very welcome. The same remark applies, in many cases, to a single phrase ; as in the case of the first and third sections of a hymn-tune, or double-chant. But this suggestiveness of a melody as to its harmony, must be received by a susceptible mind. The general harmonic procedure needs to be a matter of instinct on the part of the arranger. Attention was directed to the resources of harmony as exemplified in no less than thirty-seven different harmonisings of one note ; and, subsequently, in a considerable number of couplets, harmonisable with triads only, uninverted : the example being not quite exhaustive, however, though ample. The still ampler resources available, if other chords, and inversions, were introduced, must be evident, but was not illustrated. The importance of rhythmical and phraseological considerations, and varieties of cadence was also dwelt on ; and has been referred to, recurrently. The different harmonies possible, as well as those most desirable, for the different notes of the scale, without quitting the key, were dwelt on at length ; special cautions being given with regard to the \sharp ; about the use of

which students so often err. The importance of dominant harmony, whether consonant or dissonant, was urged ; and, likewise, of structural plan, before commencing to harmonise a melody, and this, specially, in connection with cadences, previously referred to. Modulation was next dealt with ; the most natural, that to allied keys, being illustrated. In close connection with this, the specialities of the minor mode, and the possibility of interchange between the two modes, with the same melody, was instanced. As advancement was made, still further illustrations were given of different methods of harmonising the same melody, both in the major and in the minor mode ; with attendant, or consequent, widening of the opportunities of modulation, of the most natural—not extraneous—kind. And then, that which is often a difficulty to novices, the adding, not of vocal parts, but of a pianoforte accompaniment to a melody, as in a song, or violin solo, has been dealt with at some length ; the treatment of *arpeggios*, both as subject, generally, to the same progressional laws as the chords which they represent ; and with respect to their adaptation or accommodation to the melody, and their support of, or interference with, the voice part, being illustrated in detail. The problems concerning the treatment of unessential notes, often perplexing to tyros, have been touched upon ; though confessedly without the rigidity of rules, to which they are hardly subject. Thus, it is hoped that no point within the scope of the avowedly elementary character of these papers has been neglected. Exhaustiveness has been out of the question : but suggestiveness has been ample.

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